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engravings, for which original materials have been used.

Professor Hatfield's attitude to scientific accuracy is rather misleading in the statement about Motley's "Rise of the Dutch Republic": "but there is vastly more deep historical truth in its vivid dramatic fiction than in all the dead facts of mere statisticians". Historical truth is always based on accuracy. How many misconceptions concerning the development of civilization and religion have arisen from sources of "vivid dramatic fiction". Again, this statement does not accord with Professor Hatfield's methods. In order to obtain the "Spirit of Egmont", he insists upon a pure text. In order to obtain a pure text, he has worked through all the editions of "Egmont" and has diligently sought for misprints of the most minute nature (compare P. M., V., 5, p 146). Are these live facts and the products of modern historical research dead facts of mere statisticians?

"Vivid dramatic fiction" seems to play a part in reading into "Egmont", as well as into "Hermann und Dorothea" too much influence of "The Spirit of '76". For example: "The beginnings of the American Revolution were holding Goethe's breathless attention as he wrote, and its ideals of liberty and equality are reflected everywhere in the work". Are these ideas not due more to the influence of the Zeitgeist of the age in which Goethe lived than to the beginnings of our country's struggle for independence, which is but a particular product of the European revolution, differing according to the different conditions and according to the different Weltanschauung caused by the different conditions? (Compare "Hermann und Dorothea". Canto VI, Das Zeitalter.\*)

The statement that "Egmont

mixes freely with the people, respects their judgment, and takes them into his confidence in a way which would have been approved of by Abraham Lincoln" seems a little overdrawn. Egmont, no doubt, sympathizes with the people and is a champion of their rights, but he hardly respects their judgment. Again the statement that "Goethe was always, in a certain deeper sense, a good democrat at heart", is not exactly clear. Goethe was "a lordly aristocrat", and can be compared with Bismarck rather than with Lincoln in many respects.

A tendency to sanctify Goethe, or rather Egmont, is noticeable in the chapter, "The Spirit of Goethe". Will this not hinder the student in obtaining an insight into "die Darstellung menschlicher Naturen in Goethes unerschöpflich reicher Fülle und Lebendigkeit"?

The above, perhaps too subjective observations, are not intended to detract from the interesting introduction and the helpful edition of the drama into which the maturer poet has worked so much of his great experiences and forceful personality.

Goethe's "Das Märchen", edited with introduction, notes, vocabulary, and conversational exercises by Professor Charles A. Eggert. D. C. Heath and Co., 1904.

Professor Eggert's neat and careful edition of "Das Märchen" will, undoubtedly, be introduced by many teachers who appreciate the fact that the training of the imagination is one of the important factors in education. The pupils are inclined to remember that which is fanciful and weird. This will help them to acquire a living vocabulary. The conversational exercises, as far as they go, will be of assistance to the pupil in preparing the work at home. The notes are well selected.

\*) Denn wer leugnet es wohl, dass  
hoch sich das Herz ihm erhoben,  
Ihm die freiere Brust mit reineren  
Pulsen geschlagen,  
Als sich der erste Glanz der neuen  
Sonne erhob.  
Als man hörte vom Rechte der Menschen,  
das allen gemein sei,

Von der begeisternden Freiheit und  
und von der löblichen Gleichheit!  
Damals hoffte jeder, sich selbst zu  
leben; es schien sich  
Aufzulösen das Band, das viele Län-  
der umstrickte,  
Das der Müßiggang und der Eigen-  
nutz in der Hand hielt.

The vocabulary is carefully prepared. However, it hardly seems necessary to include words which the pupil already knows.

W. W. Florer.

Entwicklungslehre von Dr. Franz v. Wagner with notes and vocabulary by Arthur S. Wright, Professor of Mod. Languages, Case School of Applied Science, Boston, Heath and Co., 1904. IV + 61 Ss.

Mit dieser Ausgabe von Herrn Prof. Wagners Tierkunde, denn unter diesem Titel ist das Werkchen in der Sammlung Götschen erschienen, hat der Herausgeber die Liste der wissenschaftlichen Texte, die dem amerikanischen Lehrer zu Gebote steht, um ein sehr brauchbares Buch bereichert. Es mangelt uns immer noch an solchen Texten, denn von derartigen vorhandenen Texten ist eine grosse Anzahl in Bezug auf den Inhalt veraltet, und da hat der Herr Herausgeber entschieden recht, solche wissenschaftlichen Texte sollten auch inhaltlich von Wert sein. Der Text ist wohl etwas schwierig und dürfte daher wohl kaum als Einführung in die wissenschaftliche Lektüre benutzt werden.

In den Text (p. 32 ff) ist ein fünf Seiten langes Kapitel über den „Kampf ums Dasein“ aus Hertwigs „Lehrbuch der Zoologie eingeschaltet worden, angeblich, um zum besseren Verständnis des Kampfes ums Dasein beizutragen, wohl aber auch, um die Seitenzahl, die sonst vielleicht als zu gering empfunden werden möchte, um etwas zu vermehren.

Der Text, sowie Vokabularium und Anmerkungen, sind auffallend frei von Druckfehlern. Die den Anmerkungen voranstehenden Paragraphen über die Partizipialkonstruktion im Deutschen sind gut angebracht. Anmerkungen und Vokabular, welches letztere nur die Fachausdrücke enthält, sind durchweg gut und genau gemacht. Man könnte allerdings fragen, wozu die Anmerkung zu formbildende Wirksamkeit p. 40, 17? Hätte es nicht genügt, formbildend in das Vokabular zu bringen? Warum ferner die Anmerkung zu darbieten p. 42, 5. ff., da man

doch sonst die trennbaren Verba nicht berücksichtigt. Im Vokabular heisst es ferner: Wechseltierchen, pl. amoebae, während das Wort p. 5, 9 auch Sing. vorkommt.

A Guide for the Study of Goethe's Hermann and Dorothea by Ernst Wolf and W. W. Florer, Geo. Wahr, Ann Arbor, Mich., 1904. III + 82 Ss.

Dieser Leitfaden besteht aus deutschen Fragen, die so gestellt sind, dass der Schüler am besten und bequemsten mit den Worten des Dichters selbst antworten wird. Die Fragen sind durchweg in gutem Deutsch gehalten, was bei einem solchen Leitfaden von der allergrössten Wichtigkeit ist, denn welchen Schaden unrichtige, nicht deutsche Fragen anzurichten im Stande wären, kann man sich denken. Das Büchlein soll dazu dienen, die Handhabung der sog. direkten Lehrmethode zu erleichtern. Was diese Methode betrifft, so können wir jede in diese Richtung gehende Strömung nur gut heissen. Eine Gefahr liegt aber immer vor, nämlich die, dass der Lehrer sich die Fragen nicht selbst einprägt und dieselben einfach vom Buch abliesst. Das Bestreben der Herren Herausgeber ist aber nur zu loben. Es ist gewiss Zeit, dass die alte routinemässige Lesung und Übersetzung etwas Werthvolleren Platz macht.

Charles H. Handschick.

Elementary Guide to Literary Criticism. By F. V. N. Painter, A. M., D. D., Professor of Modern Languages in Roanoke College. Boston, Ginn and Co., 1903.

Any work that will aid or encourage the study of literature should be heartily welcomed. This book, as the title indicates, is intended to help the young student, but many an older student will find something in it that will make his literary study more definite. The work is divided into three parts. Part I discusses the fundamental principles of literary criticism in three chapters which treat of the nature and office of criticism, the author and his work, and aesthetic principles. The few pages, only seventeen, devoted to aesthetic principles will set the student to thinking, and will